
MYTHOS
RULE BOOK







SECOND EDITION

VERSION NUMBER 1.01

WARCRADLE STUDIOS®

Warcradle Studios is a trading name of Wayland Games Limited. Mythos and the Mythos logo are trademarks of Wayland Games Limited. Illustrations and Designs are copyright © 2020 Wayland Games Limited.

This book is printed under the copyright laws of the United Kingdom and retains all of the protections thereof. All Rights Reserved. All trademarks herein including, but not limited to Mythos, The Priory, The Hidden Ones, Wyldborne, Silver Venators, Path of Chronozon, Odani Travellers, Custos Crypta, Brotherhood of Belial, character names and all associated logos are property of Wayland Games Ltd. This book is a work of fiction. Any resemblance to actual people, places, or events are purely coincidental. No part of this publication may be reproduced or stored in any retrieval system or transmitted in any form, except as permitted by the UK Copyright, Designs and Patents Act 1988, without prior written permission from Warcradle Studios. Duplicating any portion of the materials herein, unless specifically addressed within the work or by written permission from Warcradle Studios, is strictly prohibited. In the event that permissions are granted, such duplications shall be intended solely for personal, noncommercial use and must maintain all copyrights, trademarks, or other notices contained therein or preserved all marks associated thereof. Product information is subject to change.

Warcradle Studios also publishes books electronically, content may differ between electronic and printed formats

First Printed February 2020 in the United Kingdom, Version 1.01 Printed February 2020.

Registered Office: 17-19 Eldon Way, Hockley, Essex, SS5 4AD, United Kingdom

For more information on Mythos & Warcradle Studios visit:

www.mythosthegame.com | www.warcradle.com

CONTENTS

Introduction.....i - viii
The Basics of Play ..... 1 - 14
Combat ..... 14 - 18
Movement & Terrain ..... 19 - 21
Fear & Conditions 22
Set-Up & Turn Sequence 23
Scenarios..... 24 - 30



WELCOME TO MYTHOS

Shaken by the echoes of the millions dead in the Great War, doors that were once sealed are now opening and horrors that have been slumbering for millennia are awakening…

Mythos is an exciting narrative skirmish game with brand new superbly detailed 35mm miniatures. Engage in twisted head-to-head confrontations in casual play or create epic campaigns using the narrative guide, as the competing factions wage a shadowy war against each other and the wider world.

As the world rebuilds after the Great War, the carnage has caused long-forgotten dark gods of ancient power to begin to awaken. Those touched by these Old Ones have formed rival cults and now move amongst an unsuspecting world preparing for their Master's return...

Down the centuries, humanity has given different names to the notion of drawing upon the power of Mythos. Names such as magic, arcana, shamanism which through the ages such forbidden knowledge has been learnt, lost and is now being rediscovered. But can monsters and myths really stand up to flame throwers and machine guns? The hubris and industry of mankind collide with occult mysticism in this thrilling and atmospheric miniatures game.

WARCRADLE STUDIOS

Background & Setting	Art & Design	Digital Sculpting	Development Team
Stuart Mackaness	James Ginn	Brandon Beren	Chris Pond
Chris Pond	Jon Cartwright	Agata Stolarska	Stuart Mackaness
	Neil Googe	Ben de Bosdari	Jim Radford

Managing Director Richard Lawford

Art Direction Roberto Cirillo



Miniature Painting Daren Mcaninch

"A Different Kind Of Horror" Allen Ward

SPECIAL THANKS TO PARANOID MINIATURES

Mark Brown, Gareth Brierley, Stuart Phillips,
Dominic Read and Geoff Strike

A DIFFERENT KIND OF HORROR

Bertram 'Bertie' Smythe was no stranger to horrifying things. As an aviator in the Great War, he had seen his fair share of misery. From the desperate existence of men in the trenches, to daily inhumane acts as the conflict engulfed tens of thousands in mud, filth and blood. He'd soon come to realise after seeing those horrible things that there are no real victors or victims in war, there are only those forever fallen, the living and the dead. Whilst Bertie was fortunate enough to still be amongst the former, he continued to be haunted by the faces of the later.

However, even those unforgettable experiences, those memories and nightmares that had seared their way into his very soul, (for he had not returned the same man by any means) paled into insignificance compared to the scene that played out before him now like some cruel and twisted pantomime. Reality flickered before him and his senses were pushed to their limit, to say nothing of his psyche. Stretched to the point of breaking, his mind was saved by the horrors he had endured above the Somme, that had so inured him that he did not go irrevocably insane on the spot. Even so, he felt his sanity begin to fray, his mind overloading, as the impossible horror turned toward him, flailing and screaming…

The evening had started like any other; in the pub. Ever since the war had ended Bertie had struggled to reintegrate himself back into anything approaching a normal life. Though his sleep was far from peaceful, he had learned to deal with the nightmares and no longer woke in the middle of the night, screaming and covered in sweat. Physically, Bertie had been one of the lucky ones. Even though a pilot, he had still suffered his fair share of minor injuries with scars enough to impress the girls. His service had allowed him to remain largely unmaimed, still with all his limbs and digits.

Bertie's injuries, however, went deeper than that, he was wounded inside and wasn't healing. Discharged from the Royal Flying Corps on grounds of ill health, Bertie had lost meaning to his life. Like many young men, he had thought war would be a grand adventure. Instead Bertie lived a lifetime in the four short years he was in France, knowing only conflict and camaraderie. Yet in the time since he had returned to England, he had been unable to hold down a steady job. Frequently getting into fights and just listing from day to day, drinking and sleeping restlessly, waking at first light and repeating the ritual. Existing but not living. He could not shake the persistent feeling that something was very wrong with the world. Something just out of his sight, an elusive hidden danger just at the periphery of his vision. He put this down to trauma from the war, that day over the Front that he had seen… something in the clouds. He still could not speak of that day

and instead tried to carry on with his routine, though he could never shake the knowledge of there being something else, some unfathomable other waiting for him out in the world.

Drink was easy to come by, he was after all a war hero. Bertie had committed many acts of valour during the war and was considered a hero in his village. Decorated though he was, he never wore his medals beyond the first month or so of his return to England, the continual attention irking him. Favours and gifts were nonetheless bestowed upon him and combined with his saved army pay he was by no means destitute. This may have been part of the problem, he did not need to try, to strive. He just idled by like driftwood on a stream. Some might have said that he had struggled enough, certainly his neighbours, who looked upon him with a mix of pity and concern. 'There goes Joyce's boy' they'd lament. 'Such a shame.' Always such a shame.

Worse than all of this was the violence inside him. Bertie had revelled in the destruction he could cause with his aircraft. Strafing enemy entrenchments, catching infantry in the open and laying waste to them with machine gun fire. The adrenaline rush got him through his first few encounters, but after that it was the adrenaline that he craved. In the first few weeks after getting home he would pick a fight with anyone, the anger and the need to lash out was just too great for him to keep inside. He pictured it as a darkness in his soul, a need to fight against the world just for something to slake his thirst for violence. After waking up in a cell of the local police station he realised he needed to control his temper. He soon found that drinking helped, just not too much or he would inevitably end up locked up for more than just a night or dead in a gutter.

Most evenings Bertie sat alone, drinking solemnly in a secluded corner of the King's Arms. Precious few as they were, you would sometimes find him accompanied by a fellow survivor, drowning together in remembrance. He never really took part in the singalongs or revelry, even the ladies that regularly approached his table had lost their allure after a time. That night he did have company. Peter 'Twitcher' Jones had lost a leg in the war, a proper blighty and no mistake. All Tommies had coveted the 'Blighty', a wound serious enough to get you sent home from the war, but not serious enough to be fatal and Twitcher had caught a corker. A shell, just like any other, but this one was in the right place at the right time, and he was in the wrong place at the wrong time. Or was he? He'd caught the Blighty, he'd gone home, albeit minus one of his legs. Bertie wasn't bitter about it, he didn't feel much of anything these days, no hatred, no honour, no pride, just an overwhelming numbness.

As usual, they drank to the dead. To Big John McCormack and to Sparks; to Cabbage Herbert and to Sniffles Bridges. Poor scrawny Sniffles had been just a boy, fated never to return, fated to die in the muck and sucking filth of the Somme. Glasses were raised, the glorious dead toasted and memories honoured. Those

once loyal, now a row of crosses dotted on the fields in France, surrounded by blood-red Poppies. They shared stories and reminisced, though Bertie's experiences spanned a full two years more than Twitcher's . With the evening done, they'd parted ways, duty paid, dead friends done right. Bertie lit a rolled-up cigarette in his cupped hands as Twitcher hobbled off, crutch tip-tapping on the cobbles as he disappeared around the corner.

Enjoying his cigarette Bertie took a meandering route home. He still lived with his ma, his father cruelly having died the month before Bertie had returned from the war. Neither of his brothers had returned. Older and younger, both had perished, adding to the Butcher's Bill of the Great War. His Ma had never been the same, each dreaded telegram leaving its heavy mark upon her soul. Becoming widowed had been the final straw. She was a cold, distant woman now, permanently ruined by grief and loss. Still, it was home, as much as anything was these days. It was safe, it was easy and that was all Bertie really cared about.

It was wandering down the third or fourth dark alley that Bertie had first heard the noise, a shuffling scraping sound accompanied by a rasping wheeze. At first he'd paid it no mind, probably a fellow inebriate, making their hesitant and faltering way home. But the sound continued, and it wasn't always behind him. Bertie looked about and then quickened his pace, foregoing lighting another cigarette. He wasn't overly worried, he could look after himself easily enough if things turned to violence, but something was unnerving about the sound, it didn't feel right. Then again, Bertie was not entirely sober, so it was probably just his mind playing tricks.

Then something hit him from behind and he stumbled. The blow wasn't anything solid, more like a sudden gust of wind. Reflectively, his combat instincts had come to the fore and he'd turned the tumble into a roll, springing up and spinning about-face, his fists bunched, ready to fight.

No amount of combat experience could have prepared him for what he saw...

The air in front of him had split, no, it had been torn. Reality was being rent asunder before his very eyes, even as his intoxicated brain tried to comprehend what was happening. The tear had widened and a sickening unearthly light had spilled forth, illuminating the alley. A cat bolted noisily but Bertie barely noticed, he could not have looked away if he'd tried. The edges of the rift rippled and reality screamed as something forced its way through the rupture in space.

The creature's large, glistening bulk pulsated as it heaved itself through the portal with an effort. Bertie had slowly backed away and lowered his fists, desperately wanting his trusty Webbly in his hands and almost wishing he was in the death-filled skies above the Somme. Anywhere would be better than being near this abomination. The thing was through the fracture in its entirety now. It had lain momentarily, quivering and undulating, then pulled itself upright. It wheezed and

rasped, and Bertie realised with mounting horror that this was the thing that had been stalking him all along. Upright, it wasn't much taller than him, though it was certainly bulkier. It shimmered and glittered, appendages flailing, dripping an etheric ooze that spattered on the cobblestones. Bertie couldn't discern it's actual colour as the rippling light from the portal around it distorted its hue, patterns of light and shade flickering across its glistening skin. Slowly it turned, and as it did so it screamed, though from where Bertie could not discern for he could see no mouth. It had eyes though and that was perhaps the most horrifying thing of all, for they gleamed with alien intelligence and comprehension, but above all, malevolence. What profane creation was this? Bertie felt his sanity began to fray.

Constantly pulsating and flailing, it shuffled toward him, all the while screaming and wailing. Bertie wanted to run, so desperately he wanted to turn tail and flee, but he was rooted to the spot. The thing came closer now. Close enough that he could smell its honey-like, sickly sweet odour. So close he could almost touch it. Resolve finally formed in Bertie's mind as the much craved adrenaline began to hit his system, and with a scream of his own he reached for the nearest functional weapon and struck out wildly. He'd grabbed a steel bar and although he half expected it to pass through the monster, as if some sort of phantasm, the blow connected with solid, unyielding flesh. The thing recoiled, tentacles retracting slightly, as it shrank back from the strike. Emboldened, Bertie followed up with a more measured attack, striking from the right and then from above, each blow eliciting an unearthly howl from the hulking beast. Snake-like, a tentacle whipped up and grasped the bar, ripping it from his grip. The beast surged forward and collided with him, knocking him from his feet. He lay sprawled on his back in the dirt, stunned and helpless as the horrific entity bore down upon him.

Bertie was no stranger to death, after all most of his mates had been killed in front of him, and he himself had faced death more times than he could count. He and Death were old friends, but he was damned if he was going to die now. He'd survived the Great War and there was no way this creature was going to be the thing that ended him. He scooted back, grasping about him for another suitable weapon, bellowing obscenities at the horror as it lumbered and shuffled after him. His desperate fingers found a brick, but throwing it had appeared to have little impact. The brick bounced off the creature with no discernible effect, eliciting nothing more than a hiss to interrupt the wailing, he needed something better. Inexorably the monster came closer and Bertie found himself backed up against a granite wall he didn't remember being there. A quivering tentacle touched Bertie's boot, pulling and coiling itself into a vice-like grip. Though he struggled mightily, Bertie was drawn steadily into the clutches of the unspeakable horror.

Suddenly there was a blur of movement, the tentacle that was constricting his leg erupted in a shower of blood and the beast screeched in pain as its severed limb dropped to the ground. Bertie scrambled to his feet as the horror twisted to face a new threat. Another blur, and another cut appear across the creature, slicing

whatever passed for its torso. The wound oozed a pallid luminescent ichor and the beast wailed louder, impotently lashing out with its tentacle stump. As his senses re-established themselves, Bertie became aware of a hooded figure crouched atop a fence, silhouetted against the night sky. Suddenly it vaulted and there was a flash of silver in the moonlight, the creature sliced open once again. Inexplicably its wounds began to quickly heal, he noticed. Within seconds, its slimy skin began knitting together, the protoplasmic flesh becoming whole once more. Even the stump of its severed tentacle had already healed over, at least it hadn't begun to regrow as far as Bertie could tell.

The horror's attacker made to leap back out of range but stumbled on the discarded metal bar Bertie had used a moment ago. Sensing an opportunity, the creature lashed out and there was a yelp of pain as his would-be rescuer was struck roughly to the cobblestones. They weren't down for long, bounding up and brandishing a pair of wickedly shimmering blades. Bertie studied this newcomer. It was a woman, he could discern that much straight away. She was slight, wearing some sort of cowl and light leather jacket and trousers like something out of a museum of medieval costumes. The weapons she wielded were unlike anything Bertie had ever seen and the arcane looking sigils upon their blades burned brightly in the gloom of the alleyway. Bertie stared in amazement, he'd never seen anyone like her. The figure was more cautious now but still moved frighteningly fast, landing two swift strikes on the abomination in rapid succession. A second tentacle flopped lifelessly to the floor, but another had grasped and upended the battling figure despite her agility. She fell heavily to the ground with a grunt, one of the exotic weapons flying from her grasp, before recovering and springing to her feet once more, darting away from another attack from the flailing tentacles. Whilst guarding an attack from her right, she was exposed on the left and she took another blow from a snaking appendage, again letting out a cry of pain.

Bertie had seen enough fights to recognise an uneven one. Whatever advantage his rescuer had possessed was rapidly vanishing and the struggle was now turning against them. Bertie swallowed, reached down and picked up the newcomer's fallen weapon that had become quiescent upon leaving its owners grasp. It glowed dimly in his hand though he could see no mechanism within, not that he was learned in such things in any way. It felt slightly warm to the touch and although it shone, it was nowhere near as bright as it had been in the hands of the mysterious woman. He saw the strange icon carved into the blade was still present, but now unlit. He had no idea why, the nature of the weapon escaped him completely, not that it mattered. "No guts, no glory eh ol' chum?" he muttered bitterly to himself and with a wild cry on the edge of abandon, he hefted the weapon and charged.

Bertie was not entirely unused to fighting with a blade, he'd had ample experience with a bayonet in basic training, and once he had even killed with an axe after bailing out close to enemy lines. This weapon however, was completely different.

It was the same weight and heft that would be expected but its design was quite bizarre. It had a mid-length handle and a rippled wide blade that did not jut out at a right angle but was offset from the handle, almost like an angular spearhead, it was like a short polearm or some dagger/axe hybrid. He'd certainly not used anything like it before. Still, it cut well enough and even now he hewed at the creature, having decided to wield it for now as a rather odd axe. Now facing attacks from both sides the creature reeled. It still struck out but its strikes were getting feeble and slower, becoming easier to dodge. The monster quivered and drew back on itself as Bertie and his mysterious ally redoubled their attack, but it wasn't dying. Any wounds rent in its being healed swiftly and though it was growing weaker it just wouldn't die. What did he have to do to finish it? Bertie wondered. The woman glanced over and he saw her eyes widen as she saw him wielding her weapon, the blade glowing softly like dying embers.

"You can't kill it!" Her voice was muffled but he could hear the underlying pain in it. "We must drive it back into the portal, once gone I can seal the rift behind it." There was a pause as the woman fended off a couple of blows. "Trust me, I know all too well we cannot slay it. We can only send it back where it came from, trapping it there and that is hard enough." There was something else about her voice, Bertie couldn't quite place it. Still, he was a little preoccupied truth be told. Between them they drove the creature back, advancing step by step, raining coordinated strikes upon the horror. In the end, the thing wasn't really attacking at all just trying to deflect their blows and with a final mewling noise it slunk back into the glowing rift. Bertie wasn't inclined to let it depart intact and hacked off one more tentacle as it withdrew through the portal. He looked down at it laying there, quivering, jerking spasmodically.

The woman pulled a charm from her leather jerkin and performed a series of complex hand movements accompanied by some muffled chanting that Bertie couldn't quite comprehend. The portal wavered and then closed, blinking out of existence, as if it had never been there. The severed tentacle instantly stopped moving and began to dissolve, not into a puddle of ichor as Bertie had expected, but into nothingness, as if it had just evaporated. He stared dumbfounded as the only physical evidence of the encounter dissipated like a wisp of smoke. The woman staggered, clearly weakened by the feat, leant against a wall while she recovered.

They stood silently in the gloom of the alleyway, Bertie felt on the verge of hysteria. Adrenaline was quickly leaving his system and now his brain began asking questions that he found he was utterly unable to answer. Bertie suddenly remembered he was holding the weapon that only moments ago had been glowing strangely. He quickly opened his hand and it fell to the ground, striking the cobblestones with an almost musical chime. The woman slowly replaced the charm back inside her clothing, and breathing deeply, pushed back her hood with her free hand. Even in the wan moonlight Bertie could see the way her red hair

shone and her face, though weary and pained, was classically beautiful. She bent down and retrieved the weapon that Bertie had dropped as he began spouting nonsensical words and syllables, desperately trying to ask questions but failing miserably. He stared agog as she studied the blade curiously, and secured both weapons on her belt before turning to look directly at him for the first time. Kind yet hardened eyes gazed intently as she extended her hand towards him.

"The name's Agatha," she said, by way of introduction, in a lilting Irish accent. "I'm sure you have many questions but now is really not the time. Come with me, it's not safe here and I have questions for you too." Her head tilted, quizzically, as if she were assessing him. Bertie dumbly took her hand as he pulled himself to his feet, mind reeling.

"Come on," she repeated a little more insistently "We have a lot to discuss and I know just the place." As the roar of pounding blood in Bertie's ears subsided he heard dogs barking and people waking up, disturbed by the commotion. He fancied he could even hear a policeman's whistle somewhere in the distance. They were both battered and bruised, departing would be wise. Besides, he thought, the world was no longer the one he thought it was, and it could never be again. He had to have answers and this stranger was his only chance of getting them.

"Bertie, Bertie Smythe," he said, a measure of strength returning to his voice. Agatha smiled brightly, "Pleased to meet you Bertie, let's go". He simply nodded, and without another word, followed her into the night.



WHAT YOU NEED TO PLAY

- 3ft x 3ft flat playing area -
- Miniatures, each with their own Character Cards -
- Terrain, to cover at least ⅓ of the playing area -
- A handful of six sided dice -
- Tape measure -
- Objective Markers of various Base Sizes -

GLOSSARY OF TERMS

ACTIVATION: Mythos uses an Alternating Activation mechanism. This means a player will activate a single Character, resolve various in-game actions (Move, Attack etc.) that result from its Activation, before play then passes to the other player. Should a player have Characters still remaining to activate after their opponent has completed activating all their Characters, the player may activate their remaining Characters as normal, one following the other until they too have activated all their Characters.

ACTIVE CHARACTER: The Active Character is the Character who is currently taking their activation.

BASE CONTACT: Base contact means that the model in question must have their base physically touching something. Mythos miniatures come mounted on bases. Whenever there is a reference to base contact, it refers to the physical base of the model or the edge of the miniature or terrain itself if it does not have a base. In all cases, only the edge of a base needs to be in contact.

BASE SIZE: Models are designed to be mounted on specific bases. Bases are usually round and the Base Size is indicated on the Character Card as S, M, L, XL or XXL. Objectives will also have a Base Size.

CHARACTER: A Character is a model or single miniature used in the game. Characters are mounted on a Base, and any reference to Character, model or miniature should be assumed to also refer to that Character, model or miniature's base.

CRITICAL SUCCESS: Should a player roll; a natural double six on two dice, it is considered a Critical Success. If the score is still less than required to succeed, a Critical Success is always considered to be one point higher than the required number. A Critical Success will always trigger the Mythos Effect of an Attack if it has one.

CRITICAL FAILURE: Should a player roll; a natural double one on two dice, it is considered a Critical Failure. A Critical Failure of an Action is always considered to have failed and have a score of zero regardless of the actual score required for success.

ENGAGED: A model in base to base contact with one or more enemy models is considered to be engaged.

FORCE: In Mythos all of the Characters controlled by a particular player are known as their Force. A Force will have a points limit and players will choose Characters up to that limit. A Force must include a Character with the Leader trait.

GRAVEYARD: The Graveyard is a place outside of the Play Area where you can put your destroyed models. This helps keep clutter off the Play Area and makes a game look more cinematic. It also makes it easier to assess how a game is progressing.

INITIAL TARGET: When a model makes an Attack against an enemy Character, an Initial Target must be declared. The Initial Target is the chosen Character that the Attack is intended to be resolved against.

LEADER: A Leader is a Character used in the game. You must include one, and only one Leader in your force. A Leader will typically have the Leader Ability that gains them an extra AP when they activate.

LINE OF SIGHT (LOS): Line of Sight is required by models when carrying out some actions. For the majority of cases, if the model can't see it, the model can't target it. Models have a 360° Line of Sight. For the purpose of working out Line of Sight, models are assumed to have a volume of a cylinder with a width equal to the model's base. The cylinder is as tall as the highest point on the model, excluding limbs. All Models and terrain block line of sight. As long as you can draw a straight line from any point of one model to any point of another they have Line of Sight to each other. While engaged in combat, Line of Sight is restricted to any models you are engaged with.

MEASURING: In Mythos measurements are made in inches (“). You are allowed to measure any distance in the play area at any time. Like Line of Sight, distances and elevations are measured from the assumed cylinder of one model to another. You may measure how far weapons can shoot, how far your opponent's weapons can shoot, the distance to terrain pieces, Line of Sight and anything else you wish at any point of the game.

PATH OF LEAST RESISTANCE: Bases of Characters cannot overlap, but on occasion it may be impossible to place a Character without doing just that. To resolve this, models affected may be moved outside of their Activation but only by the minimum amount necessary to prevent bases from overlapping. You must ensure that the minimum number of models are moved to accommodate this process.

PLACING AND REPLACING CHARACTERS: Occasionally Characters are replaced or placed in a new location as a result of a rule or other interaction. Placing or Replacing a Character is not considered movement. There must be room for the Character's base at the location in the Play Area that the model is placed. When replacing a Character, the centre of the new model's base must be in the same position as the centre of the Character it has replaced (using the Path of Least Resistance in cases where this is not normally possible).

PLAY AREA: Mythos can be played on any flat surface usually with at least 36” x 36” of space. Often players may want to use a gaming mat or play on a specially designed gaming table so that their battles can take place in an area that matches the look of their miniatures. Some Scenarios may specify a larger or smaller play area. Experienced players should feel free to experiment with different

Play Area sizes regardless of the Scenario played. Should any part of a miniature's base be placed outside of the Play Area, it is assumed to have left the Scenario and is considered destroyed.

RE-ROLLING DICE: Some rules give you the ability to re-roll a die. This usually means you get to roll the die again. However, the same die cannot be re-rolled more than once.

ROUNDING UP: At times in Mythos you may be required to do something with half a given value, such as half the distance your Character can move. When the game requires you to use half a value, always round up to the nearest whole number.

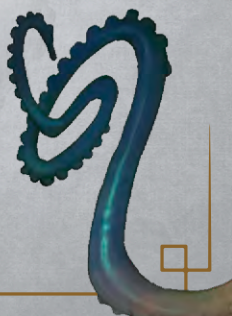
SCENARIO: In Mythos, a Scenario is the specific set of rules for deployment, narrative and objectives which determines the parameters of the game to be played. The Scenario is randomly generated by players at the beginning of each game or by the tournament organiser in competitive play. Once their Force has been selected, players then consult the Scenario to determine the size of the Play Area as well as other variables, including objectives for winning, deployment and the terrain pieces that will be placed. Unless otherwise noted on the Scenario, games last for five turns and are played on a 36" x 36" Play Area.

TEST OF THIRTEEN: Thirteen is the number of the dark ancients. Thirteen are the baleful stars in the sky that will mark their return. Players will be required to make tests for their Characters throughout the game. This is performed by rolling 2d6 and adding the result to the appropriate stat on their Character Card. To pass a test, the total rolled must be equal to or higher than 13 after applying any applicable modifiers.

TRAITS: These are important keywords and associate those traits with the Character. Examples would include the Character's Faction, Gender, Base Size, whether it is a Leader and a host of other useful or descriptive words to associate with the Character.

WITHIN: If a rule refers to a model being 'Within' a certain distance to a point in the Play Area, then a part of that model's base must be within the distance given. If it refers to another model then a part of both model's bases must be within the distance given. Example:
Within 3" means that part of that model's base must be within 3" of the target.



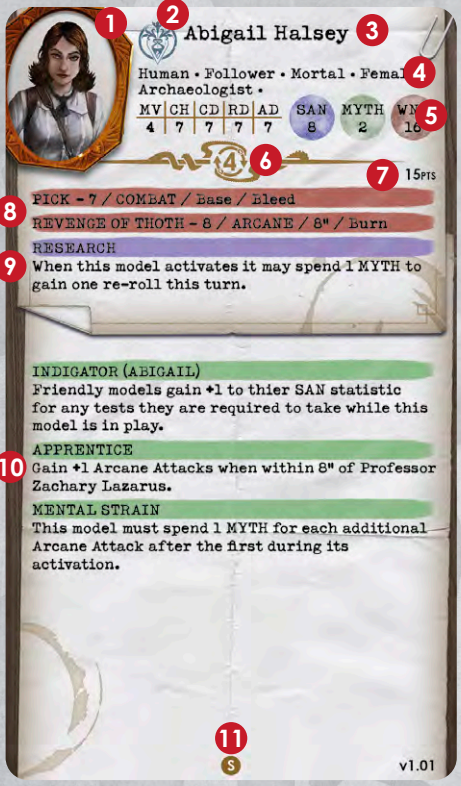


ANATOMY OF A CHARACTER CARD

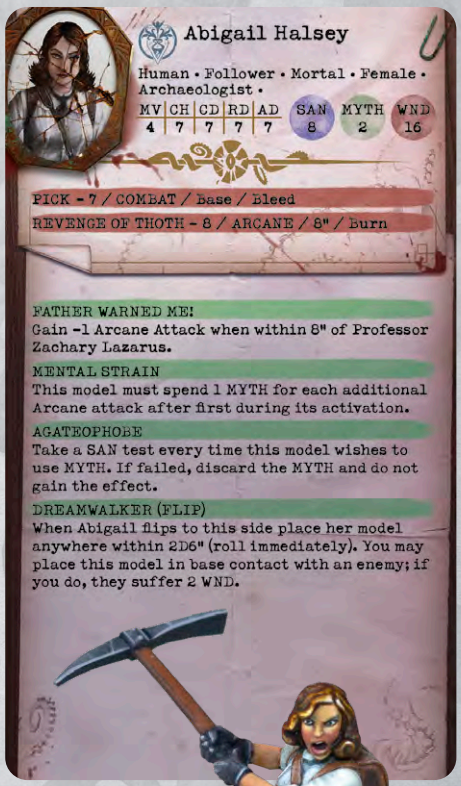
Every Character in Mythos is represented by a highly detailed miniature that players move around the battlefield, engaging enemies by using strange arcane powers, shooting weapons or engaging in vicious close combat.

Each model has a unique double-sided Character Card, an example of which can be found below:

READY



ALTERED



1. *Character Cameo*
2. *Faction Symbol*
3. *Character Name*
4. *Traits*
5. *Character Statistics*
6. *Madness Threshold*
7. *Points Value*
8. *Character Attacks*
9. *Mythos Abilities*
10. *Character Abilities*
11. *Base Size*

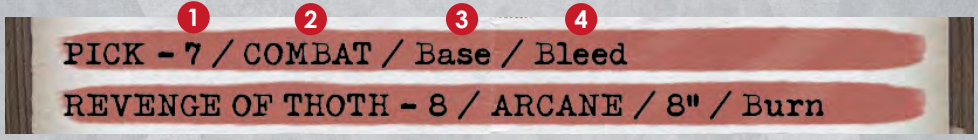






Every attack a model can make is made up of four elements: Rating, Type, Range and Mythos Effect.

An example of a Model's attacks:



1. **Attack Rating:** This is the Character's ability to use the weapon. Add this to the roll for the attack type listed to the right of this number.
2. **Attack Type:** This indicates the type of attack being made; Combat, Ranged or Arcane.
3. **Range of Attack:** Specifies either Base or a number of Inches.
4. **Mythos Effect:** An ability that may be applied by spending Mythos (MYTH) when attacking or defending



FLIPPING CARDS

Each unique Character Card has two sides. A 'Ready' side which is how Characters always start the game (unless indicated otherwise). The reverse of the Ready side is the 'Altered' side. There are various ways a player may choose (or be forced) to flip their card from Ready to Altered during the game.

The Ready side of a Character Card indicates how many Madness points they can take before they become Altered. When they reach their Madness Threshold, the card is flipped to its Altered side. There may be other rules that can cause a Ready card to be flipped to Altered. When a card is flipped remove all Madness from the Character. If multiple Madness Points are gained that take a Character over their Threshold, any remaining points are added to the Character once it has been flipped.

RULE PRIORITIES

When two rules contradict, rules printed on a Character Card have priority over rules printed within the rulebook. If it is still unclear which rule has priority, players should attempt to come to an agreement between themselves - ultimately they can each roll 2d6 with the highest result breaking the tie.

MODEL STATISTICS

Each model's capability to do certain things is defined by statistics found on their Character Card.

- **MV - Movement:** Measured in inches, the value is the distance a model may move during a Move action.
- **CH - Charge:** Measured in inches, the value is the distance a model may move during a Charge Action.
- **Combat Attack:** The model's ability to attack during Combat actions.
- **Ranged Attack:** The model's ability to shoot during Ranged actions.
- **Arcane Attack:** The model's ability to cast during Arcane actions.
- **CD - Combat Defence:** The model's ability to defend themselves during Combat attacks.
- **RD - Ranged Defence:** The model's ability to avoid or resist Ranged attacks.
- **AD - Arcane Defence:** The model's ability to resist Arcane attacks.
- **MYTH - Mythos:** The amount of Mythos generated for the player's Mythos pool during the start phase of each turn.
- **WND - Wounds:** How many wounds a Character has. Once a Character has lost its final wound, the miniature is immediately removed from the Play Area and is considered destroyed.
- **SAN - Sanity:** This statistic represents the Character's strength of mind, used whenever a SAN test is taken.
- **MT - Madness Threshold:** This is the number of Madness points a Character can take before they start to lose their grip on reality and become Altered.

While Madness is not a Model Statistic it is something that is gained by Characters throughout the game. When a Character gains a point of Madness simply add a Madness token with the appropriate number next to the miniature for that Character or on their card.

TESTS & MODIFIERS

Players will be required to make tests for their Characters throughout the game. This is performed by rolling 2d6 and adding the result to the appropriate stat on their Character Card.

To pass a test, the total rolled must be equal to or higher than 13 after applying any applicable modifiers. This is known as The Test of Thirteen.

DICE MODIFIERS & RE-ROLLS

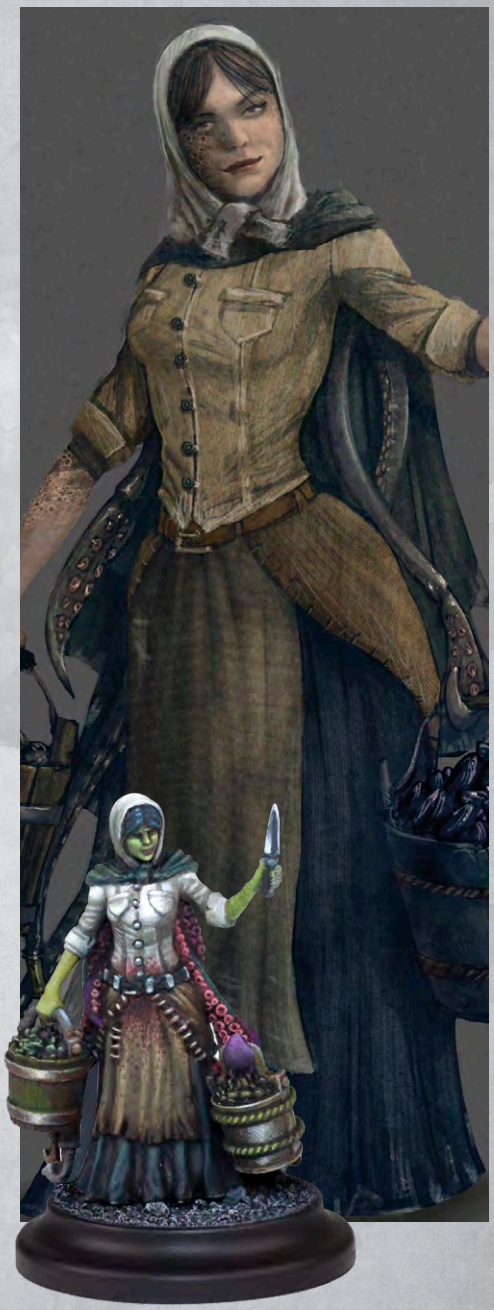
Whenever a player chooses to reroll dice, the following applies:

- **All dice must be rerolled**
- **Dice are only rerolled once per test**
- **You must accept the second result**

CRITICAL HITS & MYTHOS EFFECTS

After an Attack has been made, a winning roll that includes a natural double six is a Critical Hit. The attack's Mythos Effect (as listed on the Character Card) is applied automatically without the need to spend Mythos (MYTH).

If a double six is not rolled, Mythos Effects may instead be activated by spending 1 MYTH.



ACTION POINTS

During each activation, a Character is normally granted 2 Action Points (AP). Once activated a Character must use all AP in that turn. A Character's available AP may be modified by various Traits, Abilities and Conditions.

ACTIONS

Each action has an associated AP cost. Actions can be taken in any order and may be repeated, but each action must be fully resolved before proceeding to the next.

Move (1 AP): Move the Character's model up to its MV stat in inches. If a model takes a Move action whilst in base contact with an enemy model (or models), those enemies may target it with a Disengage Strike before it moves.

Charge (2 AP): Declare an enemy model in Line of Sight as your intended target. Move your Character's model up to its CH stat in inches and move into base contact with the targeted enemy model. At the end of its Charge your Character makes an immediate Combat Attack against its target. The player rolls an additional d6 and adds the result to its Attack total.

- A model must be able to reach its target with a Charge Action.
- A model does not have to travel in a straight line during its Charge Action.
- A model that is engaged with an enemy model (or models) may not declare a Charge.
- A model ending its movement in base contact with multiple models may only make an attack against its original target.



Combat Attack (1 AP): Use their Combat Attack against an enemy model in base contact.

Ranged Attack (1 AP): Make a Ranged Attack against an enemy model that is within range and Line of Sight. This may not target engaged models, other than those engaged with the attacker.

Aimed Shot (2 AP): Whist unengaged, make a Ranged Attack against an engaged enemy model that it is within range and Line of Sight.

Arcane Attack (1 AP): Make an Arcane Attack against an enemy model that is within range and Line of Sight. This may not target engaged models, other than those engaged with the attacker.

Focused Cast (2 AP): Whist unengaged, make an Arcane Attack against an engaged enemy model that it is within range and Line of Sight.

Recover (1 AP): Whist unengaged, remove one Condition from either the active model or a single unengaged friendly model within 2".

Pass (1 AP): The active model does nothing for this action.

Reload (1 AP): Reload a weapon/item with limited ammunition held by this Character.

MYTHOS

In the Start Phase of each turn, all Characters add Mythos to their controlling player's Mythos Pool equal to their MYTH value.
During each Character's activation, players my spend Mythos from their Mythos Pool in the following ways:

Mythos Effect: Activate an Attack's Mythos Effect for 1 MYTH.

Mythos Abilities: Using these abilities does not take Action Points, but they do have an associated MYTH cost required to activate them. Each ability may only be used once per Character activation and cannot be used whilst performing an Action.

When a Character spends Mythos, they immediately make a SAN test. If it fails the Character gains 1 Madness per point of Mythos spent. If this causes the Character to reach its Madness Threshold, roll on the Madness Table when the current Action has completely resolved.

SANITY & MADNESS

Throughout the game, Characters gain Madness in various ways, usually by failing a Sanity test.

On completion of any action that causes a Character (even if it is not the Active model) to gain a point of Madness that causes it to reach its threshold on its Ready side, it has reached its Madness Threshold (See Flipping Cards above). That Character must immediately roll 2d6 minus its current Madness value, consulting the following table, using the column that corresponds to the appropriate trait for that Character (Myth or Mortal). If the Character is a Crypt Grub then it should refer to the Crypt Grub Madness Table.

Whilst a Character is on or beyond their Madness Threshold, they must roll as above and consult the Madness Table at the start of every turn.



MADNESS TABLE

Sanity Effect: Mortal	Result	Sanity Effect: Myth
The Character's mind opens up to a Great One. Every fibre of their being is destroyed in a fraction of a second. The Character is immediately removed from play.	**1 or less or Critical Fail** *Succumb to Madness*	The Myth's body falls under the mind's eye of a Great One, shatters into a thousand pieces and is removed from play.
The Character suffers hallucinations of tiny biting and stinging creatures covering their body. In an effort to get the things off, it suffers WND equal to half its Combat Attack value. This damage cannot be prevented and the Character gains the Paralysed condition.	**2 - 3** *Screaming Terror*	Mythos energies crackle through the Myth's form causing it to suffer WND equal to half its Arcane Attack value. This damage cannot be prevented and the Myth suffers the Paralysed condition.
The Character's body refuses to function properly as Mythos energies fire through its nervous system. The Character suffers the Paralysed condition and forfeits its remaining AP this activation if it is the Active Character, or all of its AP the next time it activates if it is not the Active Character.	**4 - 6** *Incapacitated*	The Myth's energies are drawn from it by an unknown force, leaving it limp and unable to move. The Character suffers the Paralysed condition and forfeits its remaining AP this activation if it is the Active Character, or all of its AP the next time it activates if it is not the Active Character.
The Character falls into a moment of despair, assailed by thoughts of their loved ones and struggles to decide what to do next. The Character suffers the Fatigue condition.	**7 - 9** *Fatigued*	Mythos energies wax and wane within the Myth's body. It refuses to function properly and the Myth suffers the Fatigue condition.
The Character has thankfully had a moment of clarity; shaking their head, the temporary insanity passes and it may be activated as normal this turn.	**10 - 11** *Clarity*	The Myth's energies rise again, its mind refocusing on the enemies around it; it may be activated as normal this turn.
The Character sees the world in all its layers and the path before it becomes clear. It acts as normal but does not suffer SAN loss while spending MYTH during its current or next activation.	**Critical Success** *Conduit*	The Myth is charged with powerful energies from an unknown source, static coruscating across its form. The Myth gains the Vigour condition.



CRYPT GRUB MADNESS TABLE



Result	Sanity Effect
1 or less or Critical Fail	The model is removed from play.
2- 3	The model suffers the Paralysed condition.
4 - 6	The next time this model activates, as its first Action it must make a Ranged Attack against the closest enemy model within range and Line of Sight. If no enemy models are in range, it must target a friendly model instead. If there are no viable targets, it may act as normal.
7 - 9	The next time this model activates, as its first Action it must make a Charge against the closest unengaged enemy model within range and Line of Sight. If no enemy models are in range, it must target a friendly model instead. If there are no viable targets, it may act as normal.
10- 11	This model loses one mutation of your choice.
Critical Success	This model gains the Vigor condition and may act as normal. If there is currently no friendly Crypt Guardian in play this model is replaced by the Crypt Guardian model and all of its associated statistics. Any existing conditions, wounds or sanity loss are also transferred to this new Crypt Guardian.

ENGAGING

A model in base to base contact with one or more enemy models is considered to be engaged.

LINE OF SIGHT (LOS)

Line of Sight is required by models when carrying out some actions. For the majority of cases, if the model can't see it, the model can't target it. Models have a 360° Line of Sight.

For the purpose of working out Line of Sight, models are assumed to have a volume of a cylinder with a width equal to the model's base. The cylinder is as tall as the highest point on the model, excluding limbs.

While engaged in combat, Line of Sight is restricted to any models you are engaged with.

MEASURING, DISTANCES & ELEVATION

Pre-measuring is allowed at any point by either player. A player must check if a model is within range before carrying out actions. Like Line of Sight, distances and elevations are measured from the assumed cylinder of one model to another.

COMBAT ATTACK SEQUENCE

Combat Attacks can generally only be made by the active Character, but there are some circumstances where a Character can make a Combat Attack out of activation (e.g. Disengaging Strike).

MAKING A COMBAT ATTACK

Attacker (2d6 + Combat Attack)

Combat Attack value as printed on their Character Card.

+1 Combat Attack for each additional friendly model engaged with the target.

-1 Combat Attack for each additional enemy model engaged with the Character.

Defender (2d6 + CD)

CD value as printed on their Character Card.

Players compare the Attacker and Defender totals, the winner is the player with the highest final total. If the totals are tied, the attack has missed and the Action ends. Otherwise:

- The winner may spend 1 MYTH to apply their attack's Mythos Effect.
- The losing Character takes Wounds equal to the difference in the two final results.

COMBAT EXAMPLE

- *Player A is making a Combat Attack against Player B.*
- *Player A rolls 2d6 and gets 9. They then add their Combat Attack value of 7, plus another 1 because there is a friendly model engaged with their target. Player A's total is 17.*
- *Player B rolls 2d6 and gets 7. They then add their CD value of 6. Player B's total is 13*
- *Players compare the two results, the difference is 4, in favour of Player A.*
- *4 Wounds are inflicted on Player B's Character.*

RANGED ATTACK SEQUENCE

Ranged Attacks can generally only be made by the active model. Targets must be within Range and Line of Sight. If the Attacker is engaged, Line of Sight is reduced to include only models that are in base contact with the Activated model.

MAKING A RANGED ATTACK

Attacker (2d6 + Ranged Attack)

Ranged Attack value as printed on their Character Card.

-1 Ranged Attack for each enemy model engaged with the Character.

Defender (2d6 + RD)

RD value as printed on their Character Card.

Players compare the Attacker and Defender totals, the winner is the player with the highest final total. If the totals are tied, the attack has missed and the Action ends. Otherwise:

If the Attacker's final total is higher:

- The Attacker may spend 1 MYTH to apply their attack's Mythos Effect.
- The Defender takes Wounds equal to the difference in the two final results.

If the Defender's final total is higher the Attack has missed:

- The Defender may move up to 2" in any direction, ignoring any Disengaging Strikes they might usually be subject to. The Defender may not end this move engaged.

OR

- If engaged with the Attacker, you may inflict Wounds equal to the difference between the two final results.

RANGED COMBAT EXAMPLE

- *Player A is making a Ranged Combat Attack against Player B.*
- *Player A rolls 2d6 and gets 5. They then add their Ranged Attack value of 7.*
  Player A's total is 12.
- *Player B rolls 2d6 and gets 7. They then add their RD value of 6.*
  Player B's total is 13.
- *Players compare the two results, the difference is 1, in favour of Player B.*
- *The attack has missed, Player B may now move 2" ignoring Disengaging Strikes.*



ARCANE ATTACK SEQUENCE

Arcane Attacks can generally only be made by the active Character. Targets must be within Range and Line of Sight. If the Attacker is engaged, Line of Sight is reduced to include only models that are in base contact.

MAKING AN ARCANE ATTACK:

Attacker (2d6 + Arcane Attack)

Arcane Attack value as printed on their Character Card.

-1 Arcane Attack for each enemy model engaged with the Character.

Defender (2d6 + AD)

AD value as printed on their Character Card.

Players compare the Attacker and Defender totals, the winner is the player with the highest total. If the totals are tied, the attack has missed and the Action ends. Otherwise:

If the Attacker's final total is higher:

- The Attacker may spend 1 MYTH to apply their attack's Mythos Effect.
- The Defender takes Wounds equal to the difference in the two final results.

If the Defender's final total is higher the Attack has missed:

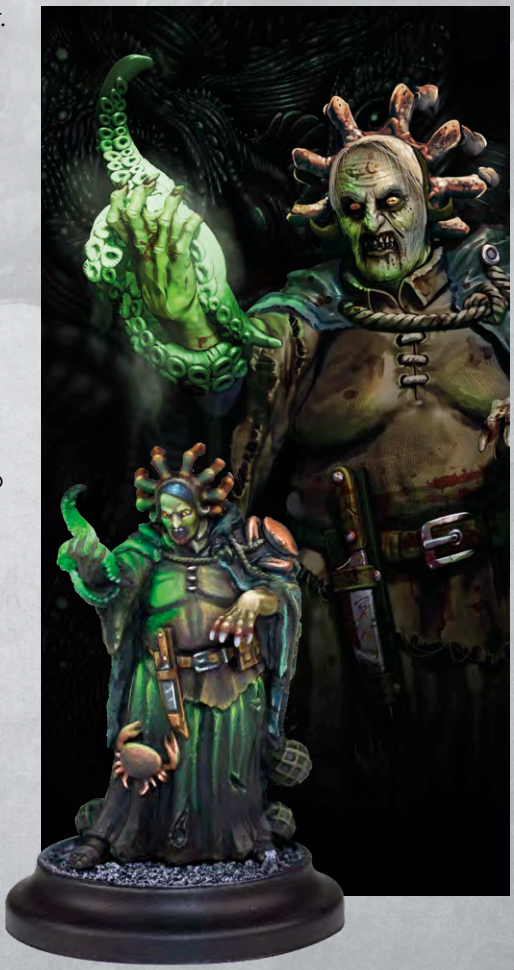
- The Defender may move up to 2" in any direction, ignoring any Disengaging Strikes they might usually be subject to. The Defender may not end this move engaged.

OR

- If engaged with the Attacker, you may inflict Wounds equal to the difference between the two final results.

ARCANE ATTACK EXAMPLE

- *Player A is making an Arcane Attack against Player B.*
- *Player A rolls 2d6 and gets 10. They then add their Arcane Attack value of 8.*
  Player A's total is 18.
- *Player B rolls 2d6 and gets 4. They then add their AD value of 6.*
  Player B's total is 10.
- *Players compare the two results, the difference is 8, in favour of Player A.*
- *8 Wounds are inflicted on Player B's Character.*



TEMPLATE WEAPONS

Use the tear-shaped template as the area of effect for this weapon. The narrow end is placed flat touching any point of the edge of the attacker's base, with the centreline touching the initial target of the attack action. All models touched by the template, except the attacking model, are considered to be defenders for this attack. The Attacker makes one roll of 2d6 + the relevant stat based on the attack type and all Defenders roll 2d6 + the relevant stat based on the attack type. Rolls are compared individually as per a regular attack. Models that have their Line of Sight completely blocked from the original attacker by terrain can still be affected by the template but cannot be the Initial Target. Template weapons can still be used while engaged and the Attacker takes the usual penalty. Mythos Effects are applied to all targets with the expenditure of 1 point of MYTH, or for free if the attack roll is a Critical Hit.



DISENGAGING STRIKES

If the Activated Character is engaged with an enemy model (or models), it may declare a Move Action in an attempt to disengage from combat.

Each engaged enemy Character may choose to make one free attack (of any type) against the Activated model before they leave base contact, applying any modifiers as necessary.

If the Activated Character wins, it inflicts Wounds as normal and can complete its Move action. If the Activated Character is engaged with multiple enemies, It must win all Disengaging Strikes made against it before it can move any distance, including the 2" move usually allowed for winning a Ranged or Arcane Attack.

If the enemy Character wins, Wounds are inflicted as normal and the active Character remains engaged. Any Action Points spent to carry out the Move action are lost.

DISENGAGING STRIKE EXAMPLE

- *Player A's Character is engaged with a single enemy model.*
- *Player A declares that they wish to move out of combat.*
- *Player B decides they will make a Combat Attack against Player A's Character.*
- *Player B successfully wins the Attack and inflicts 4 Wounds.*
- *Player A's Character is unable to complete its Move action and remains engaged.*



FAMILIARS

Some Characters have the Familiar trait which allows another named Character to use them as a conduit when making an Arcane Attack. As long as the Familiar is in Line of Sight you can treat the Familiar as the Active Model when using an Arcane Attack.

While either model is engaged, the following rules apply:

- When the active Character is engaged, their Line of Sight is reduced as normal. Therefore, they may not draw Line of Sight to the Familiar and may not make an Arcane Attack through it.
- When the Familiar is engaged, Arcane attacks may still be made through it, but Line of Sight is reduced to only models it is engaged with. However, because the Activated Character is not engaged, it does not suffer the normal -1 Arcane Attack modifiers when making its attack.
- If the defender's total is higher than the attacker's then the Defender may either apply damage to the Familiar equal to the difference or move up to 2" in any direction, ignoring any Disengaging Strikes they might usually be subject to. The Defender may not end this move engaged.



COVER

Before the game begins, discuss with your opponent(s) which terrain will grant which modifiers. We suggest the following guidelines:

Type of Obstacle	Stat Modifier
Soft Cover: Tall Grass, Hedges, Trees, Small based Models	+1 RD & AD
Hard Cover: Buildings, Walls, Medium Based Models or Larger	+2 RD & AD

- Defence bonuses are gained if any part of a model is obscured from the attacker while they are within 2" of the obscuring terrain or model.
- Cover does not provide bonuses against Combat Attacks.
- Cover does not provide bonuses against Arcane/Ranged Attacks whilst engaged.
- All miniatures, both friendly and enemy, provide cover depending on their base size.

MOVEMENT IN TERRAIN

Before the game begins, discuss with your opponent(s) which pieces of terrain have the following properties.

Type of Terrain	Movement Restrictions
Open ground	No movement restrictions
Difficult ground (rubble, forest, swamp, etc.)	Models move at half movement through this terrain.
Impassable ground (deep or fast rivers, lava, etc.)	Models cannot move through this terrain.
Obstacle (above or equal to 1" in height)	Reduce movement by height of the obstacle
Obstacle (below 1" in height)	Models move normally with no restrictions.
Narrow terrain	Models may pass between terrain where the gap is 50% of their base size or greater. Models move at half movement through this terrain.
Friendly models	Models may move through but may not end their movement on another friendly model
Enemy models	Models cannot move through or end their movement on an enemy model.



JUMPING, CLIMBING AND FALLING

Climbing inclined or vertical surfaces that both players have agreed are climbable costs MV as normal. You may not Charge up climbable terrain, the Character is too busy trying not to fall!

Sometimes Characters may wish to climb a piece of terrain, leap across a gap or jump down to the ground below. Before the game begins, discuss with your opponent(s) which pieces of terrain are climbable and their elevation for the purposes of jumping.

Jumping or Climbing is carried out as part of a Move action. Players choose a starting point and a destination when they declare this type of action.

To jump across a gap in the terrain that is the same elevation, make a Combat Attack test (requiring a result of 13 or more as normal).

- If the test is passed, the Character may jump up to their MV statistic (minus any Move already used this action) across the gap and use any remaining Move as normal.
- If the test is failed, the Character falls. It takes one wound for every inch it falls above the model's height. Falling models will always take at least one wound. The character is placed on the level it landed as close to its original position as possible.

To jump down from terrain, make a Combat Attack test. For every inch above your model's height, rounding up, deduct 1 from your roll.

- If the test is passed the Character has landed safely and may continue its Move action, deducting -1 from its MV and CH to represent the jump.
- If the test is failed, the Character falls. It takes one wound for every inch it falls above the model's height. Falling models will always take at least one wound. The character is placed on the level it landed as close to its original position as possible.

JUMP EXAMPLE

- A player decides their Character will jump down to the ground from a ledge that is 4" high.
- The player makes a Combat Attack test using their Character's Combat Attack stat of 7.
- The ledge is 2" higher than the height of the model, so they deduct 2 from their roll.
- They roll an 8 and deduct 2, giving a total of 6.
- Added to their Combat Attack of 7 gives them a total of 13.
- This result passes the Combat Attack test, the jump is successful... just!
- The Character can continue the rest of its movement, subject to the -1 MV modifier.



FEAR

If a Character declares a Charge Action targeting a model that causes Fear, it must first make a Sanity test before paying the AP for the Charge. Failure results in the Character gaining 1 Madness, they also lose 1 Action Point and because the Charge is not complete they do not move.

A Character being Charged by a model that causes Fear must take a Sanity test. Failure results in it Gaining 1 Madness.

Characters that cause Fear are not required to take tests when facing enemy models with Fear.

CONDITIONS

Throughout the game, various Attacks or Abilities can inflict Conditions upon Characters. When a Character suffers one or more Condition, place the appropriate token next to its model.

Wounds caused by additional applications of the same Condition, are treated as Condition damage for the purpose of damage reduction.



Bleed: The next time this Character activates, it immediately suffers 1 WND. This condition remains until it is removed and any additional Bleed inflicted onto this Character immediately causes 2 WND instead.



Blind: Until the end of its next activation, a Character with the Blind condition may not make Disengaging Strikes, Ranged Attacks nor gain any Charge bonuses. Multiple applications of Blind cause no additional effects.



Burn: A Character with the Burn condition suffers -1 to Combat Attack, CD, Ranged Attack & RD. This condition remains until it is removed and any additional Burn conditions inflicted on this Character immediately causes 2 WND instead.



Paralysed: This Character's AP are reduced to 0 for its current activation (or its next activation if it is not currently active). A Paralysed Character can still make CD, RD or AD rolls and may still move if it successfully defends.

Paralysed Characters must still be activated during the turn if they haven't already activated.



Fatigue: The Character has -1 AP to a minimum of 1 AP until the end of its next activation. A Character with the Fatigue condition may not spend Mythos until the end of its next activation. Multiple applications of Fatigue have no additional effect.



Vigour: The Character gains +1 AP to a maximum of 3 AP during its current activation or next activation if the Character is not currently active.

GAME SET-UP

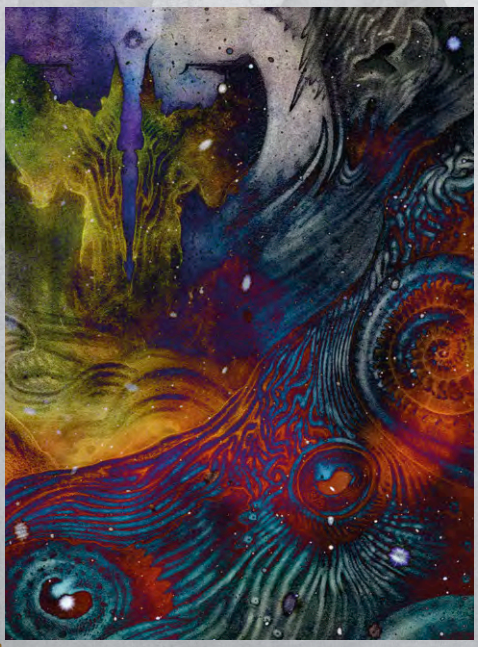
Unless stated otherwise by the Scenario set-up, Mythos is played on a 3' x 3' game area and terrain should cover at least a third of the Play Area.

FORCE SELECTION:

Players should agree on a points limit in advance of the game. A Force must include a Leader. Each Character has a points value and the total of all the Characters in the Force must not exceed the agreed limit. As a guideline, a good starting point is 100 points.

DEPLOYMENT

Each player rolls 2d6 with the winner deciding whether to deploy first or second. The player who deploys first chooses a deployment zone and then places all of their models within it. The next player then deploys all of their models within their deployment zone.



TURN SEQUENCE

START PHASE

1: Initiative

- *Players each roll 2d6.*
- *The player with the highest result has initiative and decides who will activate the first Character.*
- *After the first turn, the player with the least Mythos remaining in their pool gains +1 to their initiative roll.*
- *Ties must be rerolled, still applying any Mythos bonus if applicable.*

2: Madness Rolls

- In Initiative Order, players roll on the Madness Table for any of their Characters that have reached or surpassed their Madness Threshold applying the results immediately.

3: Generate Mythos

- Players discard any unspent Mythos and generate a new Mythos pool from their remaining Characters by adding their MYTH values together.

ACTIVATION PHASE

In turn, players choose and activate one Character that hasn't been activated this turn. Repeat until all Characters have been activated.

END PHASE

Generate Victory Points (VP)

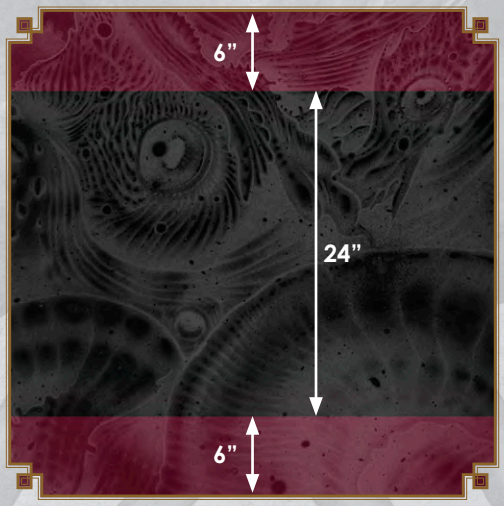
- *Each Scenario details how Victory Points are earned each turn.*
- *Check the Scenario's Victory Conditions and determine if there is a winner.*
- *If there is no winner, resolve and remove any end of turn effects and proceed to the next turn.*

SCENARIOS

S1 - CHANCE ENCOUNTER

Tension mounts as two opposing factions meet in the same area, the bitter tang of Mythos is strong in the air. The leaders stare into each others eyes, respectfully acknowledging the others power. There will be no surrender here today as neither, leader is willing to give ground.

The uneasy silence is broken as weapons are drawn, claws unsheathed, teeth bared and arcane energies crackle into life.
The outcome of this meeting will be negotiated in combat, until one faction stands victorious and the other lies defeated in death.





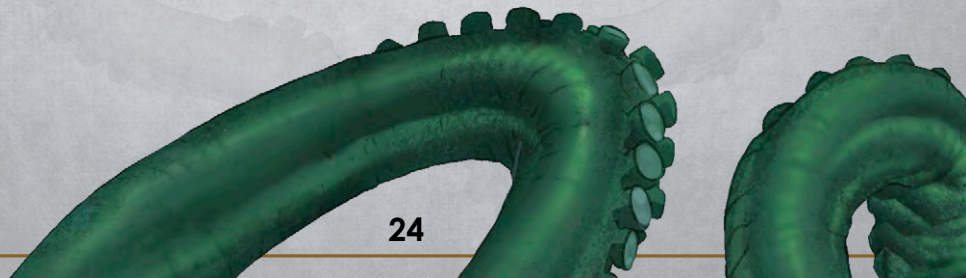
Deployment & Setup: Standard 6” deployment as per diagram.

Game Length: 6 Turns.

Special Rules: None.

Objective: Eliminate the opposing faction.

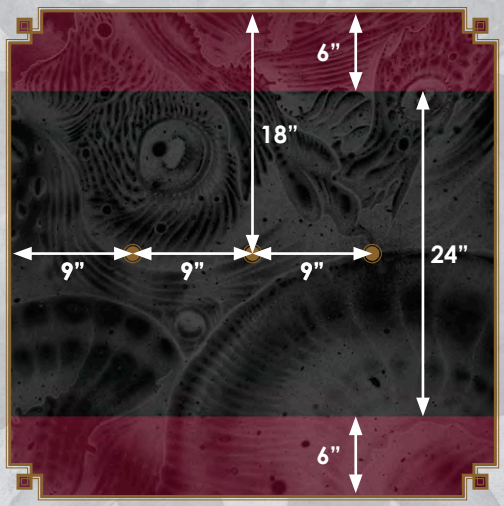
Victory Conditions: At the end of the game, players score 1 Victory Point for each enemy model defeated.
In addition, 1 Victory Point is scored for First Blood (inflicting the game's first casualty) and 1 Victory Point for killing the enemy Leader.



S2 - TOMES OF POWER

Powerful Mythos waves seem to be emanating across a number of locations in this area. With your finely attuned senses, you can see that three ancient looking tomes are slightly out of phase with reality. It's obvious that these tomes will hold considerable Mythos and are definitely a prize worth seizing. However, you can also sense there are other forces nearby seeking the prize that is rightfully yours.

Springing forward, you know this will be a race to secure the tomes and then a bloody battle to keep them in your possession.



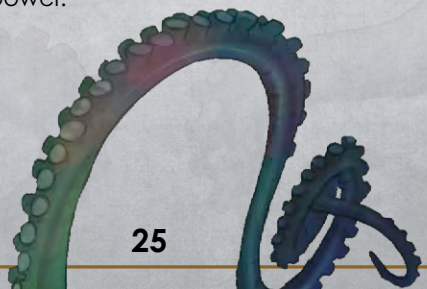
Deployment & Setup: Mark three Objective Markers the size of a small base with the 1, 2 & 3 VP. Randomly place them face down at 9" intervals across the centre of the Play Area.

Standard 6" deployment as per diagram.

Game Length: 6 Turns

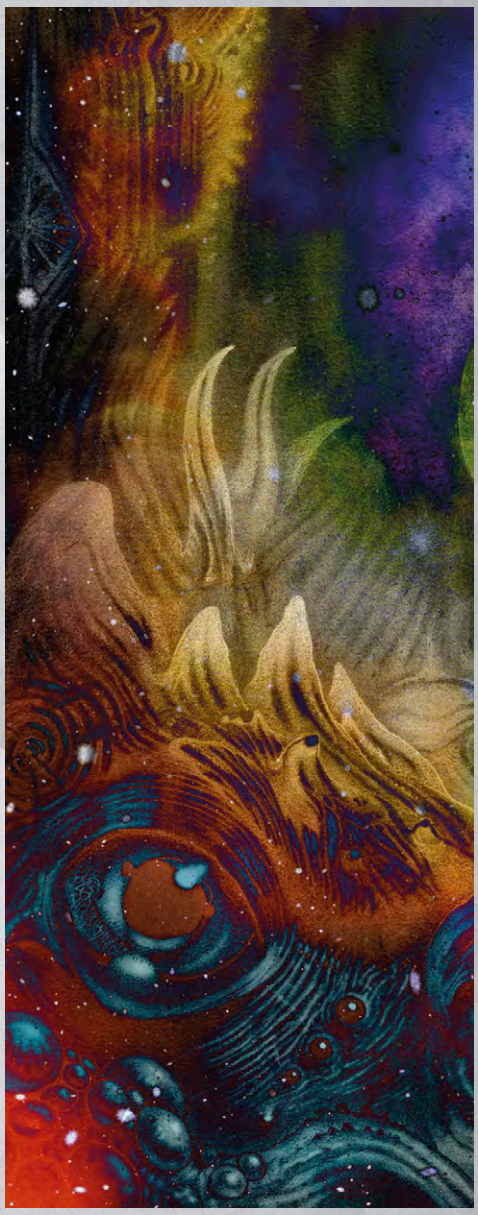
Objective: Acquire and read mysterious ancient Tomes to gain their power.

Victory Conditions: At the end of each turn after the first, score Victory Points based upon the value of any objectives interacted with during that turn. E.g. if you read both the 1 & 3 Victory Point Tomes you would score 4 Victory Points. In addition, 1 VP is scored for First Blood (inflicting the game's first casualty) and 1 VP for killing the enemy Leader.



Special Rules:

- *If an unengaged model is in base contact with an Objective Marker, they may spend 1 Action Point to pick it up and place it on their Character Card.*
- *An unengaged Character holding a Tome can acquire its ancient knowledge by spending 1 Action Point and Gaining 1 Madness - this counts as interacting with a Tome for Victory Point purposes.*
- *Players may only interact with each Tome once per turn.*
- *Models may freely move over an uncontrolled Objective Marker, however they may not end their activation on it.*
- *If an Objective Marker blocks a Charge, place the Objective Marker in base contact with the charging model after the move is completed.*
- *Characters holding a Tome may pass it to a friendly model in base contact for 1 Action Point.*
- *A Character may take a Tome from a friendly model in base contact for 1 Action Point.*
- *Characters may not carry more than one Objective Marker at a time.*
- *Characters in possession of an Objective Marker gain +1 Arcane Attack and +1 AD*
- *After making a successful Combat Attack against an enemy Character carrying a Tome, the attacking Character may choose to either apply Wounds as normal or take the Tome instead.*

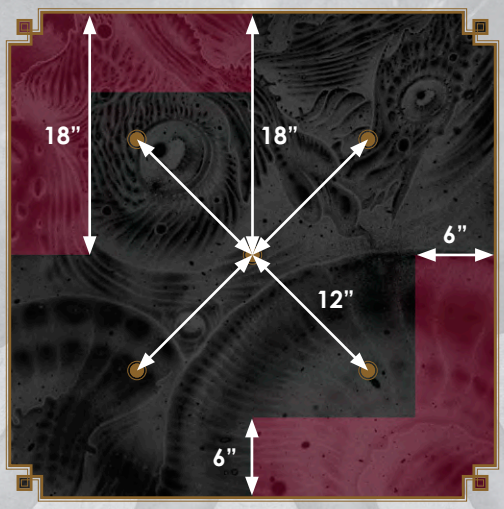


S3 - GATE JUMPER

A convergence of Mythos has occurred and powerful energies flow throughout the area. Five unfathomable gates have suddenly materialised, their raw power causing the air around them to crackle with charged static.

Maintaining control of these gates is the key to harvesting the Mythos energy they represent. Convergences are rare and they have almost unlimited Mythos potential before burning out.

By attuning the gate's Mythos to your own, it will be converted and can then be channelled to your faction. But beware the dangers of using a gate, for who knows what lives between them?



Deployment & Setup: Place five Small Based Objective Markers (Gates) as per the diagram.
Players deploy into opposite corners as depicted above.

Game Length: 6 Turns.

Objective: Gain and keep control of as many Gates as possible.

Victory Conditions: At the end of each turn after the first, players earn 1 Victory Point for every Gate they control

In addition, 1 VP is scored for First Blood (inflicting the game's first casualty) and 1 VP for killing the enemy Leader.

Special Rules:

- Gates begin the game in a Neutral state.
- Whilst in base contact with a Gate, an unengaged Character may change its alignment to their own faction by spending 1 Action Point and 1 Mythos
- Characters may not move over a Gate nor end their movement on them.
- Any Character in base contact with a Gate may attempt to move to another Gate, regardless of its alignment, for 1 Action Point.
- The Character first attempts a Sanity test, if they pass successfully, the model is moved into base contact with another Gate.
- If the test is failed, the model does not move and suffers 1 Wound as they are attacked by maniacal creatures from within its depths.

GATE JUMPING FAQ

Q1: If I am in base contact with a Gate but engaged with an enemy, can I attempt to move through it?

A1: Yes, and if you move successfully, your opponents are caught off guard by your sudden disappearance so you also negate any Disengaging Strikes granted by leaving combat,. However, because you were distracted by combat when entering the Gate, your destination is by no means certain.

Number the Gates 1 - 5 and roll a d6 to determine which Gate you emerge from. On a result of 6 you may choose your destination Gate as normal.

Q2: What happens if there is not enough space to place my model in base contact with my destination Gate?

A2: Your sudden arrival is usually enough of a surprise that you can force your way out of the Gate. You may move other models already at the Gate to make space; however, you may not move a model out of base contact with a Gate or in such a way that they would disengage from combat.

If you cannot make space at your destination, you may not move to that Gate and a new destination Gate is determined at random as per Q1 above.

Q3: My Cultist has used "Snatch & Grab" on an enemy model. Can I try and drag them through a Gate?

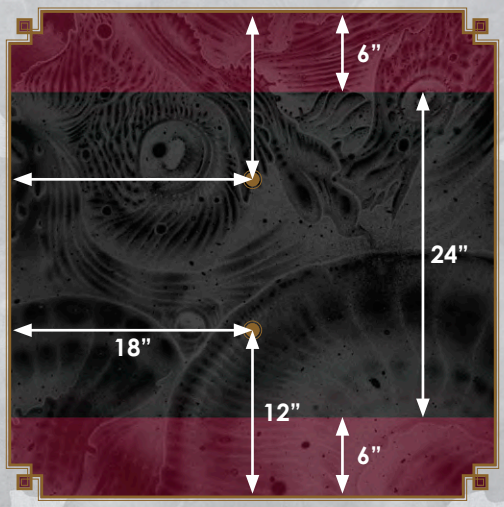
A3: Absolutely! You're a little distracted by the effort of dragging them around though, so the destination Gate is determined at random as per Q1 above.

Q4: Do Gates count as objectives?

A4: Yes, but only Gates that are aligned to your faction.

S4 - DESTROY THE RELICS

Every lunar cycle raw Mythos energies are released into the air. Unstable, dangerous and not easily channelled, they have to be captured by powerful faction artefacts and relics. These ancient items are rare and difficult to find, but they are key to channelling and harvesting Mythos from these sites. Each of these invaluable items is jealously guarded and specifically tuned to a faction's cause.



Deployment & Setup: Place two Large Based Objective Markers in the centre of the Play Area, 6" away from each player's deployment zone. These Objective Markers are treated as impassable terrain and may not be moved for any reason.

Standard 6" deployment as per diagram.

Game Length: 6 Turns.

Objective: You must inflict the most damage to your opponent's ancient artefact/relic.

Special Rules: None

Victory Conditions: A Model may spend an Action Point, just like taking any other action, to score 1 VP while in base contact with an opponent's Objective Marker. Action Points may only be spent in this way whilst Characters are unengaged.

In addition, 1 VP is scored for First Blood (inflicting the game's first casualty) and 1 VP for killing the enemy Leader.

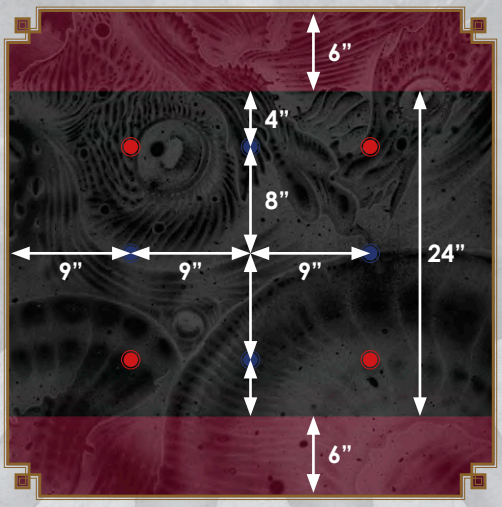
S5 - IN DREAMS

You begin to fear the worst as you realise the scouts you sent to look for the enemy faction have not returned. Moving forward you start to sense unusual energies and realise too late that several traps have been triggered.

Mythos is bleeding from our reality into another, as you see friend and foe alike caught in the Dream Whisperers traps. Their fading forms, already ethereal, are slowly being absorbed into the Dreamlands.

Only by reuniting them with the original trap they triggered will you be able to bring them out of the Dream. But you must do so quickly, as the enemy are also in this area and are no doubt keen to free their own faction members!







Deployment & Setup: Mark four red and four blue small based Objective Markers with the numbers 1 - 4, mix them up face down. Place the eight small based Objective Markers in a 3 x 3 grid pattern as shown above, missing out the center point as shown in the diagram.

Standard 6" deployment as per diagram.

Game Length: 6 Turns.

Objective: Four of your faction have been caught in the Dream Whisperers' traps and are slowly being absorbed into the Dreamlands. You must quickly revive them, whilst attempting to hinder your opponent's attempts at reviving their own faction members.

Victory Conditions: At the end of the game, score 1 VP for each friendly faction member you have revived, and for each enemy faction member you prevented you opponent from reviving.

In addition, 1 VP is scored for First Blood (inflicting the game's first casualty) and 1 VP for killing the enemy Leader.

Special Rules:

- Before deployment, set aside two non-Myth, non-Leader, non-Familiar models. These are your Dreaming models. Your force must include two such models to play this scenario.
- Deploy the rest of your models as normal.
- Once deployment is complete, each player places their Dreaming models, continuing in deployment order by placing them on blue Objective Markers. The Marker furthest from your deployment zone is used first and then either of the centre Markers.
- The four red Objective Markers are trap triggers each attuned to a specific Character. These must be used to break them free from their Dreams.
- An unengaged Character may spend 1 AP to pick up (but not look at) a red Objective Marker they are in base contact with. Place the Objective Marker on their Character Card.
- In order to wake a Character from their Dream, another Character must be in base contact with them and holding a red Objective Marker. They can then spend 1 AP to secretly check the numbers of both the red and blue Markers. If the numbers match, they are revealed and the Dreaming Character has been awoken. If the numbers do not match, they are not revealed and replaced back face down.
- Characters may be activated in the same turn they are awoken, but suffer from the Fatigue condition. They may activate as normal in subsequent turns.
- Models may freely move over non-model Objective Markers, however they may not end their activation on any Marker.
- If a non-model Objective Marker blocks a Charge, place the Objective Marker in base contact with the charging model after the move is completed.
- Characters holding an Objective Marker may pass it to a friendly model in base contact for 1 Action Point.
- A Character may take an Objective Marker from a friendly model in base contact for 1 Action Point.
- Characters may not carry more than one Objective Marker at a time.







MYTHOS



MTH99003

ISBN 978-1-912438-02-0

9 781912 438020 >

WARCRADLE STUDIOS